1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

In the old days it was the dance of the two Matangi women (fairies). While they were performing a woman came and hid. The two went on; the woman imitated them and so learned it. She brought it to Ngau. 535 522

There is the monkey dance (*meke ni ngeli*) in which the dancers imitate a monkey.

Games

Reed Throwing

The game of reed-throwing (*tingga*) is no longer played in Lau except by children, as the last match ended in trouble. 524

The reed is held like a javelin between the thumb and middle finger, the forefinger being placed on the butt. It is hurled so as to strike the ground a short distance away in such a manner that it goes skimming on; sometimes for a change it is shot upward. In serious play the reeds are tipped with a head of toa wood, a very hard and heavy wood, and thence called *ulutoa* which is the Tongan for a "head of toa wood." The head is shaped somewhat like the tip of a gun shell, only longer in proportion. When thus tipped it is thrown higher and travels far. A loop of string is sometimes attached to the butt; in Verata, Vitilevu, I have seen spear throwers used, which I am told, are barred in matches. The length of the throw is considered to depend on a man's wind.

In the old days, each man had his spirit (*kalou*) for reed-throwing, small spirits that dwell in the bush. Some places were said to be places with spirits (*tevoro*), no one knew why, but they were cleared on the day before the reed throwing. Each man would get a crab, tie up all its legs except one, and leave it at the shrine of the spirit to crawl, so that the reed might crawl to the end of the Village Green or Mall (*rara*). 524 776

The teams are not limited in numbers. The home team, called "the owners of the Green," began the game. The first man is the spirit of reed-throwing (*kalou ni tingga*). As he throws, the audience clap hands tip to tip ending with a shout *pae*. When Tumbou plays, the clan of Tuware goes first because it is the spirit batallion on account of their god Tui Vutu: failing them, Tanggalevu. As each man prepares to throw, the spirit of reed throwing calls out, "*Tingga tu moi moilakina mai, sa u!*" (Throw the reed, brandish it, sah, ooh!) Before throwing, the player steps forward, takes aim, steps back, several times. The women of the opposite side annoy the men to make them fail. As the reed flies, the side of the thrower calls out, "*Tingga, tingga, tingga.*" 524

The others cry "*Mate, mate, mate*" (die). After everyone on that side has had a turn, the best throws are marked in the ground with a peg.

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
Lakemba

Then the other side comes in. Their aim is to pass the marks of their opponents; passing a peg is called *kaila;* if the spirit of the reed throwing passes the pegs of their opponents it is called "spirit devours" (*kalou kania*) and they cry *ue*. The spirit of reed throwing stands at the far end of the course and each time his side passes a peg shouts out the number still remaining. If the furthest peg is passed they cry *ue*. Then the second team picks up its reeds and throws back towards the end from which they threw first. I have not noted the method of scoring. The beaten side sing, *"E ua, e ua, e ua ua, eua."* For a drawn game, both sides are silent.

According to the legend related in the Native Gazette (11, p. 148, 1914), there existed witchcraft to make the other side fail. It also mentions a man standing on the Green and dodging the reeds of the other side; he was called *mata ni kalou ni levelevetingga,* or "face of the spirit of reed-dodging" or "the vanguard in dodging reeds," for *mata ni kalou* in other parts of Fiji is the equivalent of the spirit battalion (*mataivalu kalou*) of Tumbou.

Children (possibly imitating their elders) make the poorest thrower sit down, and stand round him and sing while they mark time by beating their reeds on a stick; at the end of the song they hit his head.

FIGHTING GAMES

Wrestling, boxing, hitting each other were Tongan customs and practised in Tongan times. Young men challenged to wrestling by holding the left arm bent across the chest and slapping the outer side of the elbow with the right hand, thus producing a hollow sound; this was called *pako*. This was done on the beach when canoes came in from Tonga. In Ono the youngsters formerly boxed with one or both hands, wrapping up their fists with bark cloth; later they fought with bare fists. They also had a game called "lifting up the coconut leaf mat," simply a wrestling meet, after which they beat one another with coconut stumps to see who was strongest. Cock fighting was also practised. None of these games is now played; only cricket, and that fitfully.

LAFO

Lafo, Fijianized as *lavo,* is an indoor game still played by adults. Mats are folded and laid along the middle of the house forming a long, narrow, smooth, and slightly hollow pitch. Two players will sit at each end, those at the same end playing against each other. The game is played with little discs consisting of fruits of *walai* or of small circular pieces of coconut shell cut as flat as possible; they are called *i lavo* which has become the

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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word for coin, money. A player at one end pitches his disc so that it slides as near as possible to the other end, which is slightly tilted; his opponent tries to get nearer or knock the first one off. When one side has thrown all its discs, the other side begins.

All the other games I have noted are played by children. Elderly people remark on the fact that white people, both young and old, play and are not ashamed of it.

CATCH AS CATCH CAN

The simple form of catch as catch can is called *vulimea* or *veimea*. The caught (*vulimena*) may not catch again the one who caught him, they are *veitumbuni* that is grandmother and grandchild according to Lauan dialect; grandfather and grandchild in the terminology of Viti Levu. The players provoke the one who is in by calling out *"Vulimenggu,"* "He is an idle fellow," "Good day," "So your canoe has come to anchor?" When the game is over they call out *"Timbi o"* [meaning unknown].

A more elaborate form is called *veimbuka*, in Mbauan *veimbithi*. Two teams draw a line in the sand and make a small mound in the middle called the eye. A boy, called the *mbithi*, runs out from one side and tries to run into the other; but the opposing team runs out to catch him; the one who succeeds in touching him becomes *mbithi* and makes for the enemy's line; and so it goes on until one succeeds in setting foot on the line belonging to the other side; then his side counts one point, or *kai*, literally shell; this point is marked by sticking the finger into one end of the mound; the other side score from the other end. A boy may jump over the mound at the start.

Pulling up sticks is played as follows. Ten sticks are planted at each end; half way between is a line made in the sand. The teams line up one on each side of the line; they keep stepping or jumping over the line, but retreat as soon as the enemy try to catch them, until one sees his opportunity and makes a dash for the opponents' sticks. If he is caught on the way he is "dead" and out of play; if he succeeds in touching a stick before he is caught, he pulls it out and walks back with any prisoner the enemy may have made, and plants the stick at his own end. If all the sticks at one end are pulled out that side is beaten.

PLENTY OF SOULS

The game "plenty of souls" (*e levu ni yalo*) is played as follows. A serpentine line is made in the sand, one end being the "foundation village" (*koro ni yavu*); the other is the "dwelling village" (*koro ni tiko*). One

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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boy is chosen as spirit; he stands at the "foundation village"; the others stand along the line half a circle removed from the spirit. Their leader asks the spirit, "The spirit from where?"—

He answers, "The spirit from Kendekende" or whoever it may be.

The man says: "What have you come to do?"

"I come to eat men."

"Can you eat my men?"

"I will eat at this end, eat at that end."

"Let us run in Naivindamu."

Then all the men run along the winding line, the spirit after them. When the spirit gets to the end of the first half circle he completes it, thus returning to his original position; then he can go ahead in pursuit along the line; thus the others have a start of three semicircles. If the spirit catches one before he reaches the dwelling village, that one becomes the spirit.

The "foundation village" is evidently an old village where the sacred ancestral foundation stands and which is therefore haunted by the spirit or god. Naivindamu is in Fulanga.

GAMES OF SKILL AND STRENGTH

Kitia is played by boys and girls. Two players, one from each of the two sides, squat down facing one another with arms hanging down, and sing:

Kitia, kitia, rara leka (short green)
Kitia Matailakemba.

When they have sung this rhyme once they begin to swing the arms and to hop, putting alternately one foot then the other forward, repeating the rhyme all the time. When one can do no more his place is taken by another, until all the players on one side are put through; that side is beaten. There are [illegible] rhymes:

Ndra ni ndovu ka sa lele.
La ki mbutuka seitavare.
Wasupai vuravura
Ona i nase tawatha,
Mate kethevia
E veiyasana.
Sa uru a satini;
Sa tatimbi
A mama silini.
Sa uru a kovana;
Sa thavuta a ona i sala.

A sugar cane leaf is hanging.
Seitavare (?) goes to tread on it.
The sergeant is arrived:
It flashes
The silver ring.
The governor is arrived;
He takes off his hat.

1: Hocart Y-5 (ca. 1920) 1929 OQ6 Lau OQ6
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GUESSING GAMES

The word *vakasiri* means causing to fail. One player says, "Cause to fail (*bis*), the rainbow there."

The other asks, "What about the thing there?"

The first one says, "Flower of *mbithimbithi*, flower of *walai;* what is it you see? what is it I see?"

The second player will say, for instance, "What I see is a box of note books." But in the event the first player was thinking of a fly whisk, the second has failed; had he said "fly whisk" they would have been in agreement.

Vakatu or setting up is a rhyming game. The first player names a man, the other must give a woman's name that rhymes with the first, and so on till one fails. Thus, "Set up to Misilindi."—

"Miri."—

"Miri; Amini."

"Sikiti."—

"Senimili."

This is wrong because Senimili is a woman's name, it should be a man's, so the second player calls out, "Tukisolou." The same name may not be used twice.

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

STRING FIGURES

String figures (*sana*) are made all over Lau, chiefly by women and children. I did not attempt to record them in the limited time available for this study.[3] 524

OTHER GAMES

The games of *lafo* or disk sliding, *kitchia* (*kitia* in Mbauan) or squat hopping, *vakasiri* or guessing, and *vakatu* or rhyming, described by Hocart (15, pp. 92-95) are known in southern Lau. *Lafo* is played outdoors by young people in Kambara, not indoors by adults as at Lakemba. *Kitchia* is played by girls only on Fulanga.

CHIEF'S INSTALLATION

No chief's installation ceremony (*veimbuli*) was witnessed, but an account of the installation of the present chief of Fulanga, an island chief of low rank, was recorded on Fulanga. 622

About a month after the death of the old chief, when a good man had been found in the Vunikoro clan to replace him, the chief of crops called a meeting of the whole island to set the date for the installation. Each village made preparations to contribute part of the installation feast (*mangitchi ni veimbuli*). On the appointed day each village prepared its own earth ovens and cooked its share of the feast. The cooked feast was placed in baskets and piled in front of the house of the chief of crops. When all the food had been assembled it was examined by the chief of crops, who told the people to take it to the new chief. When the people approached with the feast the new chief emerged from his house dressed in ceremonial attire of Tongan tapa and a wreath and with his body oiled. He wore nothing on his head. The feast was presented to him and then the young men of Vunikoro carried it to the ceremonial ground where it was spread on mats. Then men of Vunikoro pounded kava provided by their clan. It was served in the open, and the Fijian ceremony was used. The drinking order was: chief of Fulanga, *tui naro*, chief of crops, chief's administrator, and chief of the ceremonial ground. Before the chief drank he said that anyone who thought he should not drink must say so. No one spoke. Only one round of kava was served. When the bowl was empty the drinkers clapped. The new chief was thus installed. The chief of the ceremonial ground divided the feast, and the *tui naro* distributed it in the following order: chief of Fulanga, district headman, native missionary, Vunikoro (clan headman), Rasea (clan headman), chief of crops, chief of the ceremonial ground, *tui naro*, Muanaira, and Naivindamu.

Installation ceremonies for chiefs of higher rank are more elaborate. Besides the kava ceremony and the feast they usually include the tying of a piece of tapa on the arm of the new chief, as an emblem of chieftainship, and the confinement of the chief for four days. During this time noise is tabu. This is followed by the bathing ceremony.

CHIEF'S RECEPTION

Great preparations were made on Kambara for the visit of Ratu Sukuna, 643
who is district commissioner of Lau and the sister's son (*vasu*) of the late 574

[3] For information concerning string figures from Fiji, see James Hornell, String figures from Fiji and western Polynesia (17, pp. 11-60).

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
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and counting the laths. The lengths of thatch for the main section of roof, exclusive of rounded ends, must be of uniform length so that three or four correspond to the length of the main part of the roof. Thatch for the rounded ends are of various lengths.

A piece of sennit is tied between the rafters from the suspended purlin (*i ndere*) to the upper ridgepole (*ndoka lailai*) to form the thatch cord (*wale*). A row of old, plaited coconut mats (*tambakau*), called *there*, is tied securely to the upper side of the suspended purlin.

The thatching begins at the lower edge of the roof of the middle section of the house and works upward by panels, each panel being equal to one length of thatch. The middle panel (*nggolutu*) is completed first. Then the panels (*i karua ni nggolutu*) on either side of the middle panel are completed; next, in a large house, panels (*i ravitchi ni kapakapa*) on either side of these (*i karua ni nggolutu*); and finally the end panels (*kapakapa*). The lengths of thatch, *mbatchi ni rau*, are fastened to the roof as follows:

A piece of sennit (*i thurithuri*) is tied to the thatch cord (*wale*) between the suspended purlin and the row of mats (*there*). The thatch (rod side up) is then placed outside and above the thatch cord (*wale*) and tied to it by means of the piece of sennit (*i thurithuri*). This is done by perforating the length of thatch below the rod from underneath by means of a hooked thatching needle (*i yatoyato*), pulling the sennit through the perforation with the thatching needle, and fastening it with a half hitch. This process is continued up to the ridgepole, the length of thatch being from 4 to 5 cm. apart. Each panel overlaps the one completed before it by from 15 to 25 cm.

When the roof of the main section of the house has been completed, the roof of the rounded end is thatched. The panel method is not used on the rounded end sections. Thatching begins at the junction of the straight and the arched suspended purlins and proceeds along the arched purlin until the first row is complete. The rows are worked upward, to-and-fro, corresponding to the rows of thatch on the roof of the main section.

The last row of thatch (called *i vaka sevu*) on both sides of the roof meet above the upper ridgepole. Over the thatch junction are placed about four thicknesses of plaited coconut-leaf mats (*mbola*), and finally plaited coconut leaves (*i tevitchi*). They are pinned down with sharpened sticks (of *i sanggai*) inserted between the main and the upper ridgepole.

Thatchers work in pairs. One man stands inside the house on boards temporarily tied to the house posts and does the tying, while his partner stands outside and hands up the lengths of thatch by means of a forked stick (*i thimbathimba*). When the man inside calls, "nggolo tu", or "kama nggolo tu", the man outside must *thimba* (pass up a length of thatch).

When many men are working a competition is often held. Each pair works on one panel and the fastest pair wins. The slowest pair is ashamed when the others call, "He rau vuka", meaning that the two are inefficient and lazy.

The roof is repaired by reinforcing weak spots with fresh lengths of thatch.

3: Thompson E-5 (1933-1934) 1940 OQ6 Lau OQ6
Kambara

867 157 expressed in sullenness and fits of anger in adult life, and the subterfuge develops into a cultivated cunningness greatly admired by the natives.

857 Young children spend much time in the company of their brothers and sisters and of other children in the same age group. When together they are noisy, in contrast to their subdued behavior in the presence of adults. Younger brothers and sisters defer to older and especially to the first born. Older brothers take advantage of their position and make the younger ones run errands. Brothers, sisters, and cousins all play together until they are seven or eight years old.

868 857 524 Children play in the village or on the beach. They have no fear of the water, and learn to dog paddle and look out for sharks soon after their first sea bath at the age of one year. Their favorite water sport is playing with toy canoes made of coconut husks with a sail of a large leaf. Each toy boat has a name. The children talk to their canoes and frequently they have canoe races at low tide. As they grow older the boys take small three-pointed spears, and in twos and threes stand on the shore and spear little fish in the coral pockets or the breaking surf. Little girls, on the other hand, learn to dive for shellfish. From infancy children have a familiarity with the sea which they carry into adulthood. When Kambarans drown, it is not usually from inability to [776] keep afloat, but from fear of the shark god which is sacred to the island. Children often amuse themselves by drawing crude pictures in the sand with a stick, or by running races on the beach. They also play hop-scotch, jump rope, and marbles.

868 534 From infancy the child is accustomed to hear and feel the rhythmic harsh chant-singing which is Lauan music. Soon he begins to imitate the expressions of his elders and to learn to sing and dance himself. Little boys often play on the large slit wooden gongs, and soon are able to play the second gong in complicated duets with older boys.

3: Thompson E-5 (1933-1934) 1940 OQ6 Lau OQ6
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When the mixed gang gradually breaks up, the little girl 857
turns to the company of the women and girls of her clan. She 868
begins to take part in their economic activities, which center in and around the kitchen house. One of her first duties is to grate the ripe coconut meat in the preparation of coconut cream in which fish and greens are boiled daily. She also accompanies the older girls to the beach, and learns to kill fish by biting their heads, to clean them, and to extract the shellfish from the shells. Occasionally she accompanies older girls to the bush and learns to recognize and collect tender edible greens. All these activities are done in a spirit of play and curiosity as the girl explores and experiments with her world.

The girl likes to be with women, to sit with them, watch 857
them, listen to their gossip, laugh when they laugh, and do 524
what they do. She plays with stones and fruit, makes whistles out of leaves, and learns from the women to make string figures. I did not see any children playing with dolls, but informants say that little girls do occasionally play with a piece of wood wrapped with barkcloth. A little Lauan's dolls are real, for one of her main occupations is to take care of the babies of her clan, especially her younger brothers and sisters.

When the girl reaches the age of ten or eleven her playful 857
activities take on somewhat the character of work, for girls between the ages of twelve and twenty-five do almost all the daily work which falls to the women. Young girls, working in sub-clan, clan, or occasionally larger groups, gather the daily supply of fish or shellfish from the lagoon, and the greens and firewood for the kitchen from the bush. Frequently one hears from afar the harsh rhythmic chants they sing while walking through the jungle. The girls usually prepare the fires in the kitchen houses and boil the food for the evening meal. At this age some girls learn to make mats, and a few learn from their mothers the first steps in the complicated technic of making barkcloth.

Up to the age of eleven or twelve no special attention is paid 858
to the sex life of children except that the speaking tabu is 864